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| 1. What is our purpose? |
| **To inquire into the following:**   1. **Transdisciplinary Theme**   How we express ourselves   1. **Central Idea**   ***Every time that human beings share stories, using different modes of expression, they build bonds with others.***  **Summative Assessment Task(s):**  What are the possible ways of assessing students’ understanding of the central idea?  What evidence, including student-initiated actions, will we look for?  **Strategy:** Performance assessment  **Tool:**Rubric  **Prompt:**  We are going to hold a cultural festival where we will tell stories in a range of different ways. You will tell a story of your own, in a way of your choice, to another First Grade class.  **Evidence:**   |  |  |  |  |  | | --- | --- | --- | --- | --- | |  | A | B | C | D | | Communicates the chosen story comprehensibly / Has effect on audience’s emotions | Audience demonstrates detailed understanding of story elements / structure | Audience demonstrates general understanding of story elements / structure | Audience demonstrates some confusion over story elements / structure | Audience demonstrates little comprehension of story elements / structure | | Demonstrate how to tell a story in the chosen way | Demonstrates all taught aspects of chosen way to tell story and some originality | Demonstrates all taught aspects of chosen way to tell story | Demonstrates some taught aspects of chosen way to tell story | Demonstrates few or no taught aspects of chosen way to tell story | |

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| **Class/Grade:**First | PYP Planner |
| **Age Group:**6-7 |
| **School:**Colegio Colombo Británico |
| **School Code:**700202 |
| **Title:** | |
| **Year:** 2011-2012 | |
| **Teachers:** Elaine Escobar, Ma Victoria Libreros, Alexander Marulanda, Margarita Mendoza, Diana Fernanda Moreno, Ángela Osorio, Ben Pattenden, Pilar Perea, Maritza Pérez, María Fernanda Romero, María Helena Valencia, Miguel Vargas, Teresa Velásquez | |
| **Proposed Duration:**  13thSeptember to 22nd October 2010 (5 weeks) | |
| 2. What do we want to learn? | |
| What are the key concepts to be emphasized within this inquiry?   * CONNECTION (Communication) * FUNCTION (Communication) * PERSPECTIVE (Modes of expression) * FORM (Modes of expression) | |
| What lines of inquiry will define the scope of the inquiry into the central idea?   * Different ways of telling and understanding experiences and stories * Voluntary and involuntary body language * Personal, local and global oral tradition | |
| What teacher questions/provocations will drive these inquiries?  **TeacherQuestions**   * What are the different ways we can tell stories? * How do our bodies communicate?   **Provocations**   * The children will be told the same story (The three little pigs) through 4 different ways: teacher reading story to them (Elaine & Maritza in Dome), watching the video (Ben in AV room), listening to the song (Angela in Spanish class), drama (Nanda & Vicky in library). * Did the story change according to the way it was told? Which way of telling the story did you prefer? Why? Was one way better than the others? Why? | |

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| **3. How might we know what we have learned?**  This column should be used in conjunction with “How best might we learn?” | **4. How best might we learn?** |
| **What are the possible ways of assessing students’ prior knowledge and skills? What evidence will we look for?**  Children make a web with ‘story’ in the centre and around it they write all the ways they can think of to tell a story.  **Strategy:**Selected response  **Tool:** Checklist  **What are the possible ways of assessing student learning in the context of the lines of inquiry? What evidence will we look for?**  **An inquiry into different modes people use to express themselves according to personal preference**  Children name different ways to tell stories in a mind map  **Strategy:** Selected response  **Tool:** Checklist  **Evidence:** Children will name: oral storytelling, writing, dramatising, drawing, singing, dancing, puppets.  **An inquiry into how stories are structured and organised**  Childrenplan a story with a beginning, middle and end of a story using a graphic organiser.  **Strategy:** Selected response  **Tool:** Checklist  **Evidence:** Children correctly sequence the beginning, middle and end of the story.  **An inquiry into some elements that characterize all stories**  Childrenrespond to a story read to them, identifying by writing / drawing the characters and setting.  **Strategy:** Selected response  **Tool:** Checklist  **Evidence:** Children identify the main characters and basic setting of the story.  **An inquiry into how stories build personal bonds**  The children are interviewed about what effect they hope to have on the audience when they deliver their performance assessment.  **Strategy:**Open-ended task  **Tool:** Anecdotal record  **Evidence:**Children tell what effect they hope their story will have on the audience. | **What are the learning experiences suggested by the teacher and/or students to encourage the students to engage with the inquiries and address the driving questions?**  **Media: Printed, audiovisual, internet**   * The children observe a variety of books in the library and inquire into whether they are fiction (story) or non-fiction books, justifying their conclusions. * The children experience modeled reading of online books: www.in2era.com.au * The children listen to various songs which tell stories, myths and legends, as well as corresponding stories, and make links between a story and a song. * The children interpret stories told through the means of song.   **Interviews: Expert**   * The children interview Marta Elena Duque, a children’s author, about how she goes about writing a story including its elements and structure, and the bond she hopes to create with her readers. * The children interview the storyteller RaúlEspaña about the way in which he tells stories orally, the bond he aims to build with his audience and how he manages to do so.   **Surveys: Regular people**  **Observation / Experience: Active, hands-on**   * The children create a sequence of movements in order to tell a story by dancing, in response to music. * The children create puppets as characters of their own story. * The children create a setting in a shoebox puppet theatre, for a story of their own making. * The children create comic strips to tell a story through the medium of visual arts. * The children tell stories through the medium of mime. * Teatro: LEYENDA DEL TOLIMA: EL TUNJO. (Creating and responding) Los aprendices después de haber observado al teacher narrar la leyenda del Tunjo, forman grupos de libre elección que deben representar esa misma leyenda. Para ello, al azar deben tomar un papel secreto de una urna que les indica cómo deben representarla. Ej: como animalitos, en Rap, como si estuvieran en el año 5000 y como si fueran ancianos. A cada grupo le toca una opción diferente. Al final se abre la discusión grupal acerca de las maneras que emplearon para transmitir esa leyenda y por qué creen que todas fueron válidas. * Children sing songs and analyse characters, settings and structure of sung stories.   **What opportunities will occur for transdisciplinary skills development and for the development of the attributes of the learner profile?**  **Transdisciplinary Skills:**  Thinking:Comprehension (CR assesses)  -Children will hear, read and view a wide range of stories.  Social:Respecting others (CR assesses)  Children develop appropriate body language for listening / viewing when being told stories.  Communication:Non-verbal communication (Drama assesses)  -Children make static images by using their body.  Communication:Listening (L1 assesses)  - Children listen to a variety of stories told orally and in read-alouds.  Self-management:Organisation (CR assesses)  - Children plan and tell their stories, selecting and using appropriate resources.  Research:Planning (CR assesses)  **- Children plan their stories with appropriate structure and elements**  **Learner Profile**  Communicators:  - Children tell stories in different ways (Writing, drawing, cartoons, drama, mime, dance, singing)  - Children ask family members to tell them stories and then retell these in class.  - Children are told stories in different ways by specialist teachers (Drama, Dance, Music) and other adults (reading, storytelling)  Risk-takers:Children tell stories in different ways (Writing, drawing, cartoons, drama, dance, singing)    **Attitudes**  Confidence:  Children tell stories in different ways (Writing, drawing, cartoons, drama, mime, dance, singing)  Creativity:  - Children tell stories in different ways (Writing, drawing, cartoons, drama, mime, dance, singing) |
| **5. What resources need to be gathered?** |
| **What people, places, audio-visual materials, related literature, music, art, computer software, etc. will be available?**  **People:** Specialist teachers, Raúl España (storyteller), Marta Duque (author)  **Places:**School places such as dome, library, drama class, AV room  **Audio-visual materials:** CT, Starfall stories, Movies, song and story the three little pigs,puppets “El dragon”  **Bibliography:** Elrenacuajopaseador, La gallinaponedora, Don tomate, adivinanzas, The true story of the three Little pigs, Where the wild things are, Mrs Nelson |

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| **6. To what extent did we achieve our purpose?** |
| **Assess the outcome of the inquiry by providing evidence of students’ understanding of the central idea. The reflections of all teachers involved in the planning and teaching of the inquiry should be included.**   * A large number of children bought the book that was read to them by the author, Martha Duque de Tobón. * Many children were clear about what emotions they expected to evoke in the audience during their performance assessment. * The children demonstrated interest in their reactions when stories were told to them, and in their questions and responses. * There was a variety of different modes of expression in evidence when the children did their performance assessments. * When being the audience, the children could discuss how they felt when stories were told to them. |
| **How you could improve on the assessment task(s) so that you would have a more accurate picture of each student’s understanding of the central idea.**   * We should spread the performance assessment over a number of days so that, when being the audience, the children are fresh and interested in the stories being told. * Arts specialists should be more involved in the mentoring for the performance assessment, beyond what the children were already doing in those specialists’ classes, and the specialists should also be involved in the assessment of whether or not the children use the taught elements in their discipline. * We should work more on voice level for telling stories, as lots of the children did not speak audibly. * The children showed a lack of confidence in sharing their stories, we need to find strategies to help them build confidence: perhaps more preparation with specialists would help with this. * We could plan more activities in which the children need to express certain things in front of the other children, to work on their confidence. * We should avoid having two performances taking place simultaneously in the same classroom. * We could involve the specialists in the performance assessment, helping to divide up the number of children. * We should avoid make children present their performance assessments on the last periods of class. |
| **What was the evidence that connections were made between the central idea and the transdisciplinary theme?**   * The children were creative in making up their own stories with original characters, setting and plots. * The children experimented with a range of different ways to express their stories. * The children were creative in a range of different modes of expression and communication: drama, visual art, music, speaking, dance. * The children spoke about the feelings they hoped to invoke in their audience, and the way they felt when they were the audience. * The children were engaged and enjoyed the stories told to them in a variety of different ways. * The children were reflective about the messages contained within many of the stories they were told. |

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| **7. To what extent did we include the elements of the PYP?** |
| **What were the learning experiences that enabled students to:**  *Develop an understanding of the concepts identified in “What do we want to learn?”*  CONNECTION (Communication)   * The children interview Marta Elena Duque, a children’s author, about how she goes about writing a story including its elements and structure, and the bond she hopes to create with her readers. * Teatro: LEYENDA DEL TOLIMA: EL TUNJO. (Creating and responding) Los aprendices después de haber observado al teacher narrar la leyenda del Tunjo, forman grupos de libre elección que deben representar esa misma leyenda. Para ello, al azar deben tomar un papel secreto de una urna que les indica cómo deben representarla. Ej: como animalitos, en Rap, como si estuvieran en el año 5000 y como si fueran ancianos. A cada grupo le toca una opción diferente. Al final se abre la discusión grupal acerca de las maneras que emplearon para transmitir esa leyenda y por qué creen que todas fueron válidas.   FUNCTION (Communication)   * Children told an experience about their holidays using pastel colours in the Art Class. * The children visit teatro el Telón to see the performance “El Pez Arco iris”   PERSPECTIVE (Modes of expression)   * The children interview the storyteller RaúlEspaña about the way in which he tells stories orally, the bond he aims to build with his audience and how he manages to do so * The children listen to various songs which tell stories, myths and legends, as well as corresponding stories, and make links between a story and a song. * The children experience modeled reading of online books: www.in2era.com.au * The children create a sequence of movements in order to tell a story by dancing, in response to music. * The children create puppets as characters of their own story. * In P.E children developed different gross motor skills to express emotions and feelings (elegance, suavidad, speed, rhythm) * In dance, the children expressed themselves through Litoral Pacific sound stimuli, making gestures and movements, given by the lyrics and creating small movement sequences. * Through a comic strip children told an oral tradition story (La Madre Monte)   *Demonstrate the learning and application of particular transdisciplinary skills?*  ***Thinking*:**  Comprehension:Children tell stories in different ways (Writing, drawing, cartoons, drama, mime, dance, singing)  ***Social*:**  Respecting others: Doctor (Gloria Ruiz) presents to children what happens in their bodies when they react (e.g. crying, blushing)  ***Communication*:**  Non-verbal communication: Children will hear, read and view a wide range of stories.  ***Communication*:**  Listening: Doctor (Gloria Ruiz) presents to children what happens in their bodies when they react (e.g. crying, blushing)  ***Self-management*:**  Organisation: Children create and plan stories using appropriate resources and time.  **Research:**  Planning: Children plan their stories with structure and story elements.  *Develop particular attributes of the learner profile and/or attitudes?*  ***Profile***  **Communicators:** Children tell stories in different ways (Writing, drawing, cartoons, drama, mime, dance, singing)  **Risk-takers:**Children tell stories in different ways (Writing, drawing, cartoons, drama, dance, singing)  ***Attitudes***  **Confidence:**Children present their stories in a variety of ways to classmates and adults.  **Creativity:**Children think up their own stories and tell them through their own forms of expression. |

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| **8. What student-initiated inquiries arose from the learning?** |
| **Record a range of student-initiated inquiries and student questions and highlight any that were incorporated into the teaching and learning.**  \* Los niños indagaron sobre las diferentes maneras de contar historias, mostrando especial interés por la elaboración de títeres, lo que los llevó a elaborar títeres anticipadamente, aun sin haber sido propuesto por los profesores.  **Effectiveteacherquestions/provocations:**  \*El modelado de las maestras al contar historias personales y el uso de títeres para recrear la narración, cautivó y motivó a los niños para contar las suyas de manera creativa.  **What student–initiated actions arose from the learning?**  **\***La iniciativa de algunos niños para hacer de su “performance” una presentación diferente sin importar la actitud de los demás.  \*La actitud de respeto y escucha por parte de los niños en las diferentes presentaciones y la conciencia de cuando una de las presentaciones no estaba planeada pensando en el publico que le escucharía  \*El interés por parte de algunos niños por buscar diferentes modos de expresión y no los comunes, por ejemplo las tiras cómicas. |

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| **9. Teacher notes** |
| * The provocation activity was highly effective in demonstrating to the children that the same story can be told in a variety of different ways. * Works done with the specialists should be shared with classroom teachers so that they can take them into account for the students’ portfolios. * Spanish teachers can give support in some of the units of Inquiry, collecting prior knowledge from children. * Aprovechar a los especialistas desde sus fortalezas. Especialmente en esta unidad, para que los niños logren evidenciar de manera directa las diferentes Modes of Expression. * Consider the possibility of starting this unit later during the school year so that specialists can be more involved with the Unit, since in the beginning of the year they have to invest time on classroom procedures and management. * Prior knowledge should be socialized on time so that teachers can make decisions about the original planning of the Unit. |